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## *The Collector and Art Critic*

enveloped in snow, constitute one favorite phase of his work, while another set of his pictures is that in which he delights to picture clumps of green trees and fields, often bordering on a stream or a lake, or perched high upon a rocky coast which drops precipitously into a peaceful blue sea made vivid by a noonday sun. And very frequently in these pastoral scenes we perceive a dryad or some other fair bather sunning her rosy body, wonderful with play of light, as she pauses a moment before plunging into the limpid turquoise water.

In this exhibition of Hassam's work the "June Morning" is one of the artist's most engaging figure pieces, and this picture of a girl with a light peignoir thrown over her shoulders, standing before the mirror in her boudoir, a summy landscape being seen through an open window, forms an interesting foil to the "Lorelei" exhibited several years ago—perhaps the most powerful nude ever painted by the artist, and a picture in which the rendering of the flesh seen outdoors under a brilliant sun is unsurpassed. "Brooklyn Bridge," a very recent painting, is a marvellously beautiful arrangement of opalescent tones. We look over

a curious conglomeration of house-tops covered with snow, the great bridge looming up beyond. The tonal qualities and the superb values in this painting show a most decided advance in Hassam's art. Among other recent examples of the artist's work are the "Moonlight, off Portsmouth," "The Church Nocturne—Old Lyme," "Moonlight in the Lane—Old Lyme" and "Nocturne—The Crossing." These night effects mark a new departure in Hassam's art and are quite successful, although the "Moonlight, off Portsmouth," which was rather too obviously inspired by Whistler, is not painted throughout in precisely the correct tones—the tone of the sail on the horizon, for instance, is distinctly jarring.

In the painting which the artist has entitled "Shovelling Snow—New England," we have a very characteristic and interesting example of Hassam's work. His very successful rendering of snow when colored by luminous shadows and play of sunshine, his very personal manner of painting trees and woods, his somewhat awkward figures, and his characteristic handling of pigment, almost as dry and as sparingly employed as that of Raffaëlli, are all evident in this canvas.

## *Foreign Notes*

Twenty years ago the Hon. F. H. Baring, while walking in Fleet street, was attracted by the picture of a girl wearing a large hat in the window of a furniture shop. He purchased it and hung it in his drawing room.

Later, at the time of the Baring crisis, much of the furniture of the house was sold. The picture with other things was placed in storage and remained forgotten until recently, when it was sold at auction for a small price. It was covered with the dirt and dust of a decade.

The purchaser cleaned it and submitted it to experts, many of whom pronounce it a genuine Gainsborough portrait of Mrs. Robinson, the actress, popu-

larly known as Perdita, who was a favorite of the Prince Regent, later George the Fourth. Gainsborough painted five portraits of this beauty. Baron de Rothschild, the Wallace collection, Windsor Castle and Isaac Espinasse each has one. The fifth disappeared.

Raphael's portrait of the brother of Pope Leo X., date 1514, has been sold to Oscar Huldschinsky, a mine owner, for \$106,000, a record price in the Berlin art world.

An exhibition of the works of the late Alfred Stevens will take place in Brussels during the month of April.